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To: all Ohio, Pa., Ill., Ind.
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P.D. 1/14, Press 1/13, SP 1/18
Fine Arts 1/22 or after

For release: January 17, 1968
or after

TWO DIVERSE SHOWS BEGIN 1968 MUSEUM EXHIBITION ACTIVITIES

Two traveling exhibitions open January 17 in the special exhibition area of The Cleveland Museum of Art, setting forth drawing and painting, traditional and contemporary, Occident and Orient.

Gallery 27 will contain 106 Italian drawings of the 16th, 17th and 18th century from the collection of the Princeton University Art Museum. The drawings show will close February 25. THE NEW CHINESE LANDSCAPE will be seen in galleries 26 and 29. It includes nearly 60 paintings and scrolls executed by six mainland-born Chinese artists, now living in Taiwan or the United States. The Gallery 26 portion will remain through February 11 and the Gallery 29 section will hang until February 25.

The Princeton drawings are relatively little-known. They were selected for public exhibition by Jacob Bean, curator of the drawing collection of The Metropolitan Museum of Art, when the entire Princeton drawing collection was stored at the Metropolitan during construction of a new art museum building. The collection was formed recently and almost exclusively by two donors --- lawyer Dan Fellows Platt, a member of Princeton's Class of 1895 and a lover of Italian art. Fine arts professor Frank Jewett Mather, Jr. is the other major donor. Their combined efforts resulted in a 2500-work collection numerically and qualitatively pre-eminent in Italian draughtsmanship. Examples include drawings by 51 artists, among them Altichiero (Circle of), Federico Barocci, Domenico Beccafumi, Vittore Carpaccio, Guercino, Battista Naldini, Raphael (school of), Salvator Rosa, the Tiepolos (father and son), Domenico Tintoretto and Jacopo Robusti, also called Tintoretto.

Sharing exhibit space with these masterly draftsmen are contemporary Chinese

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painters Yu Cheng-yao, Wang Chi-chuan, Chen Chi-kwan, Liu Kuo-sung, Chuang Che and Fong Chung-ray, whose struggle has been, not only to preserve the highly traditional and intellectually directed art of Chinese painting, but to somehow assimilate it with the new modes of Western expression. Chinese painters of the past 300 years are still respected and many Oriental artists today are trained in the time-honored methods and continue in the tradition. There are also those who have become entirely Western, but THE NEW CHINESE LANDSCAPE (landscape has always been China's most highly respected subject matter in painting) reveals to what extent certain artists, especially those in Taiwan and Hong Kong, have experimented in both styles and how much of the West they have embraced.

Yu Cheng-yao, a retired military man and professor who recently took up painting, Wang Chi-chuan, painter and collector, and Chen Chi-kwan, architect and one of the most important Chinese painters, are the exhibition's older, more cosmopolitan artists, living in exile on Taiwan or the United States but brought up on the Mainland and drawing inspiration from its customs and terrain. Their work is the most traditional, the least abstract. Liu Kuo-sung, Chuang Che and Fong Chung-ray are the younger artists who grew up on Taiwan and have never left it. They belong to an avant-garde association, the Fifth Moon Group, founded by Liu. Fong, the most abstract of the three, is self-taught and Liu and Chuang are fine arts graduates of Taiwan Normal University. All three have gradually returned to somewhat traditional Chinese expression and media (ink, color and paper) from more Western modern art techniques.

THE NEW CHINESE LANDSCAPE exhibition is being circulated by the American Federation of Arts and was selected in Taiwan by Dr. Chu-tsing Li, Professor of Art at the University of Iowa and by Mr. Thomas Lawton, Taipei scholar resident. Illustrated catalogs of both exhibits are available. Some of the Chinese paintings are for sale.

M. 1/3/68